

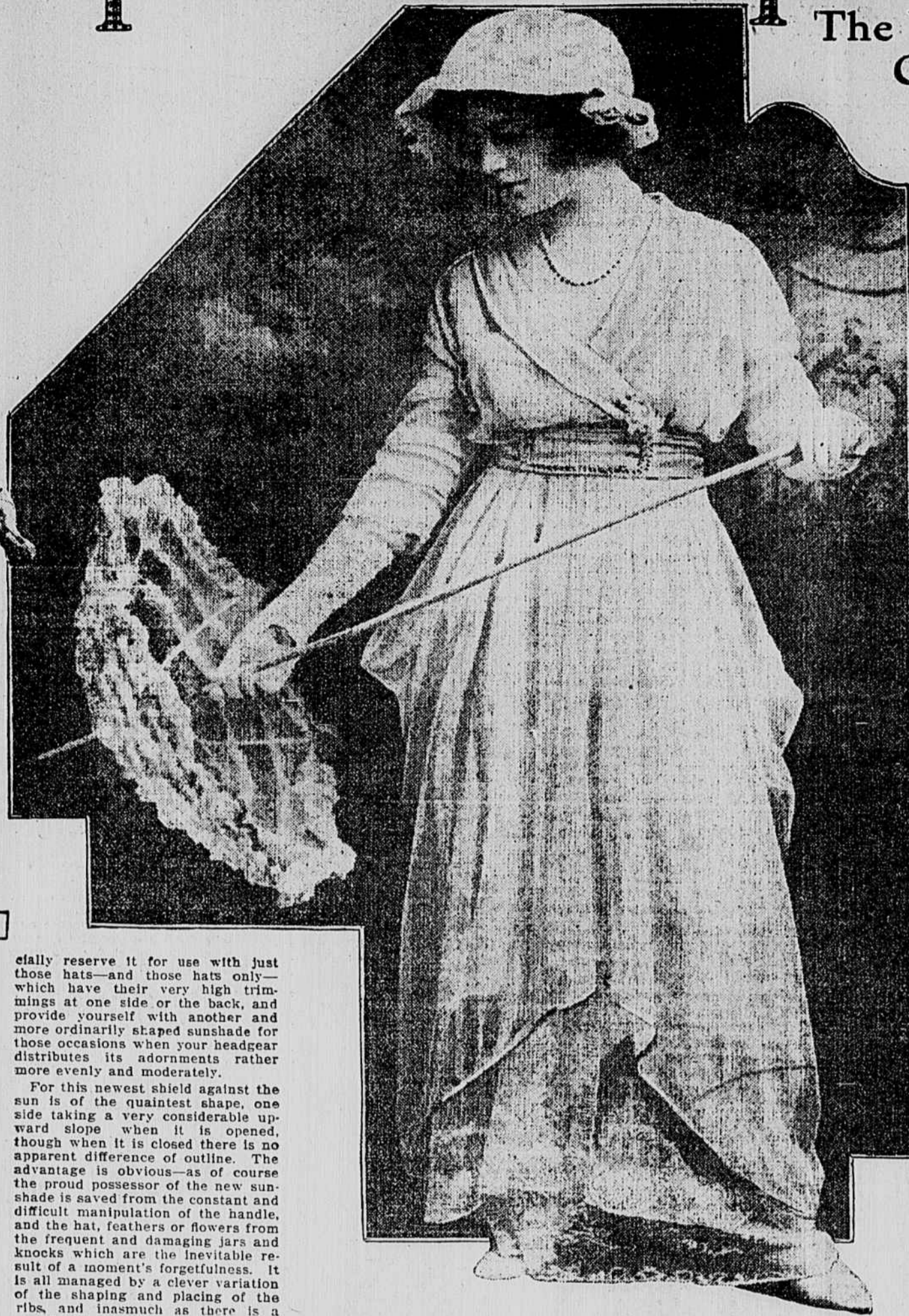
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Pockets and Parasols.

The New Hands-in-'em
Gowns, the Ding-Dong
Parasol, the New
Little Sun Shades of
100
Years
Ago.



The Bell-Sunshade of Heavy Plain Silk Designed to Wear with the High Trimmings Hats.



The Small-Hat Sunshade of Net, Never to Be Worn with a Large Hat.

"The New Pocket" Costume of Dark Blue Charmeuse. The New Hour Glass Skirt and Odd Feather Standard on Hat.



LADY DUFF-GORDON, the famous "Lucile" of London, and foremost creator of fashions in the world, writes each week the fashion article for this newspaper, presenting all that is newest and best in styles for well-dressed women.

Lady Duff-Gordon's new Paris establishment brings her into close touch with that centre of fashion.

Lady Duff-Gordon's American establishment is at Nos. 37 and 39 West Fifty-seventh street, New York City.

By Lady Duff-Gordon ("Lucile")

POCKETS? But why not? When will we women adopt this eminently practical privilege that has belonged to man for so long? We want their rights, let us take their privileges, and particularly pockets. There is no reason why we should have our pockets placed like patches on our gowns. However, we may have them invisible, but useful, and this is accomplished I think in the picture of the hip-pocket gown that I am sending you this week.

This little costume, as you can see, is very simple, but the lines are excellent. It is created in a heavy charmeuse. The shape of the skirt suggests the hour glass and right back of the embroidery on the hips are the pockets. They will be useful, as well as ornamental.

Some of us may not care for pockets, but where is the woman who does not thrill over the new sunshades? The deep bell-shaped one in plain silk is stunning. It is designed, of course, for the extremely high trimmed hats of this season.

And what a contrast is the dainty little affairs all made of lace ruffles on a net foundation. This is to

be worn only with one of the very small hats, for there is nothing worse than a hat that appears larger than the parasol held over it.

As you can see, the handles are extremely long.

Why this sudden change in the shapes of the sunshade? It is all due to the hat trimmings, let me tell you.

Have you a hat (and, of course, you have!) with a "lightning conductor" style of trimming in the way of a rigidly erect and aggressively tall arrangement of agrettes or ostrich feathers, flowers or ribbon—and if you have ever been caught in the rain when you were wearing it, and tried (and failed) to hold an umbrella at the right protective angle over your headgear, then you will indeed be truly thankful to know that a new sunshade has been specially devised to save you from any such tempering experiences and failures during the many sunny hours to which—in spite of many sad disappointments in the past—we are looking forward hopefully this Summer.

It is really a most ingenious and effective novelty, and, like most successful things, is quite simple, only you must make up your mind to spe-

cially reserve it for use with just those hats—and those hats only—which have their very high trimmings at one side or the back, and provide yourself with another and more ordinarily shaped sunshade for those occasions when your headgear distributes its adornments rather more evenly and moderately.

For this newest shield against the sun is of the quaintest shape, one side taking a very considerable upward slope when it is opened, though when it is closed there is no apparent difference of outline. The advantage is obvious—as of course the proud possessor of the new sunshade is saved from the constant and difficult manipulation of the handle, and the hat, feathers or flowers from the frequent and damaging jars and knocks which are the inevitable result of a moment's forgetfulness. It is all managed by a clever variation of the shaping and placing of the ribs, and inasmuch as there is a certain piquancy as well as a distinct convenience and protectiveness in the new shape, it is already and eagerly being acquired by any number of smart women who will make the first sign of sunshine their excuse to display their new possession—and proclaim their up-to-dateness.

And as if their shape were not enough to make them distinctive, some of the new models can further boast of being covered in a new material—new, that is, for this particular purpose—and draped in a way which is gracefully reminiscent of the latest dress skirts.

Let me picture to you, therefore, one such pretty novelty whose sloped surface, is covered with passion-

flower purple crepe de chine, the soft fabric being eventually arranged in festoons which hide all the points of the ribs, and are further finished off by a little dainty ruffled trim. At intervals this frilled fullness is drawn upward into a rosette-like knot and then left to hang in a long handkerchief-shaped end, so you may imagine that the resulting effect is very soft and decorative. And for the rest, it is all lined with chiffon, just a suggestion paler in tone, and provided with an enormously tall handle of snakewood topped with ivory and gold—altogether a sunshade which would make its owner pray for fine weather. And

by the way, I must not forget to point out to you that its shape not only eases your wrist and protects your hat, but also brings the whole of the sunshade into view in a way which makes it worth your while to indulge in dainty details of this kind.

And while the hats have thus changed the shape of many of the sunshades the fabric fashions in dresses have had just as potent and decorative an influence on others, and so it is that for specially smart functions and frocks there are sunshades made in cloth of silver and gold with boldly and beautifully brocaded designs in shimmering satin.

Manners Indoors and Outdoors—By Mrs. Frank Learned

Author of "The Etiquette of New York To-Day."

IT is desirable to be beautiful, but it is equally desirable to have pleasing and cultivated manners. Madame Cavalieri gave us last Sunday valuable information on the care and culture of the voice. To-day Mrs. Frank Learned discusses some essentials of good manners.

By Mrs. FRANK LEARNED

JUST as the well-drilled soldier is finer than the raw recruit, so is the cultivated person trained in observing each law adopted in social life which distinguishes him from the uncultivated. Correct attitudes in standing, walking and sitting cannot be learned without practise. There will be no grace in standing if the body sinks back on the heels, or the shoulders are stooping, or the chest sinks in, or the chin is poked forward. Standing is merely an interrupted step. To walk well there must be evenness of motion, with smooth, regular steps. There should be no jerking, mincing steps, no long strides. The foot is placed almost straight, turned slightly outward. It is awkward to turn the feet in and very bad form to spread the feet out. The arms should fall easily, the elbows being near the body. To swing the arms is not good form.

When sitting down the knees should be near together. The shoulders may lean against the chair if the hips are well back,

This is the second of a series of useful and interesting articles which Mrs. Learned is writing upon manners, good form, social etiquette, the art of conversation and cognate topics. She is a member of New York and Newport society, and is a recognized authority on the subjects on which she writes.

but it is more graceful to sit erect and bend slightly forward from the waist. It is awkward to draw both feet back, and very ugly to cross one knee over the other. It is incorrect to drop suddenly into a chair or to clutch the sides or arms of the chair when rising from it. When rising from a chair one foot is in advance and the other is kept well back. If one rises quickly, holding the body erect, straightening the knees, letting the weight of the body fall on the foot in advance, there will be grace and ease in the movement and no desire to propel one's self out of the chair by the assistance of the hands.

A man should never stand with his hands in his pockets when talking to a lady.

Of course, every man knows he should remove his hat immediately on entering another person's house, but good manners also require him to take it off on entering his own house.

A lady may accompany to the door a lady



The "Debutante Bend," Now So Popular and in Such Good Taste.



The Proper Way to Walk.

who is leaving after a call, if there is no servant at hand to open the door, but she may not leave other guests to do this. If the host is at home he should accompany a lady to the door or a man who is leaving. A lady never goes to the hall or to the door with a man, nor does she ever offer any assistance in finding his hat, stick or overcoat. Of course, she never assists a man in putting on his overcoat. In fact, all of these belongings are left in the hall by a man when entering the house. A lady takes leave of a man who is calling by shaking hands with him in the drawing room and letting him depart without other attentions.

There are certain essential things to remember about behavior. It is extremely rude to yawn without making some effort to suppress it or without concealing the mouth, to whistle or hum, to make monotonous noises with the hands or feet, to fidget about in a chair, to pick up paper knives or other articles and play with them when talking, to sit or stand opposite to a mirror and look at one's self while talking, to whisper or hide the mouth with the hand while speaking to point at any one or anything, or to lounge anywhere in the presence of guests.

Always when entering or leaving a room or house a man allows a woman to precede him. He opens a door for her to pass. He does not precede a woman when entering a church

or theatre, or any public place, unless there is a crowd and he can add to her convenience by so doing. He may precede her for this reason in the aisle of a theatre, but he must stand aside for her to pass first to a seat.

In a theatre or other place where people have occasion to pass those who are seated they should beg pardon for disturbing them, passing with their faces toward them.

In any public place if a man opens a door for a lady or picks up a purse she has dropped, or offers a seat in a public conveyance, he raises his hat and she acknowledges the civility by a slight bow, without smiling, and may say, "Thank you very much." This ends the matter and does not constitute any sort of acquaintance.

When accompanying a lady it is usual for a man to walk on the outside of the street. If with two ladies, he does the same. It is extremely provincial for a man to walk between two women, and very bad form for a man to take a woman by the arm or elbow, or to help her up or down stairs or over a crossing unless she is old or infirm or there is some sudden or special danger from which he must protect her.

In the street the strict rule is to keep to the right in passing. Other rules are not to turn and look at any one who has passed, not to call to another person across the street, not to stand talking to an acquaintance in a

doorway of a shop or other public place, preventing others from passing in or out. It is almost inexcusable to brush against any one in passing, but if this accident happens in a crowd, one should say, "I beg your pardon," or "Pardon me." A man lifts his hat when making this apology to a woman. It is rude for three or four persons to walk abreast, thus inconveniencing others who wish to pass. It is not good manners to loiter near shop windows or to look in the windows for more than a glance. One should walk quickly from place to place.

If a man wishes to speak to a lady whom he knows well enough to join her, he raises his hat and turns and asks her permission to walk with her in the direction in which she is going. It is contrary to good manners to stand talking in the street. He is not obliged to accompany her to her destination, but if he leaves her he raises his hat. If he walks home with her, he waits until she is admitted before leaving her.

In a street car well-bred people avoid crowding or pushing against others. They do not sit sideways or take up more than their share of space. A man does not carry a lighted cigar into a public conveyance except in a part reserved for smokers. If he should be standing on a crowded platform he gets off the steps when a lady is about to leave the car.